What Magazine Editors Want And What They Do Not Want

HERE are today in this country (nearly 50 magazines that are willing to pay good prices for good storles. Among them they use about 250 stories a month and buy probably 50 more, which they will never

of these 200 or 300 stories marketed of these 200 or 300 stories marketed every month, about one in 50 is first-class and about one in 10 is second. The others are purchased and printed brause the editor must have something to fill in the spaces between the front cover and the advertisements.

The editors of the better class of magazines are continually howling for

The editors of the better class of magazines are continually howling for stories. If they get a good story from a writer they follow him up with requests for more. If they see a good story of two in another magazine they story or two in another magazine they write to the author and ask if they cannot have something from him. They are on the watch all the time for any one who has the gift of narrative.

These are the facts of the case, well known to every one in the publishing business. On the other side are the theories beloved of budding authors who feel the germs of genius within them.

who feel the gettis of gettis within them.

The authors of unpublished manuscripts seem to have two standard grievances against editors. The first is that editors will accept any old thing if the writer has a name. The second is that editors will never tell an unknown author why they refuse his

story.

The antagonism between the aspiring author and the unsympathetic pubing author and the unsympathetic pub-lisher undoubtedly exists. What is the real cause of it and whose fault is it? With a view to getting at the truth of the matter the writer undertook to get upon speaking terms with the edi-tors of it of the leading magazines published in America today, and also to make some practical experiments of his own so as to test the truth of the his own, so as to test the truth of the charges continually made against the well known editor by the unknown

The result of these interviews seems to prove pretty conclusively that if the unknown author cannot get his story published it is entirely his own fault, and that the faults which lead to his discomfiture can be grouped under three-heads.

To begin with the most common fault, of all, the manuscript may be all right, the situations well described and the disipgue clever, but—no story.

the dialogue clever, but—no story.
In the next group of fallures are these manuscripts in which the story is there, but is not properly arranged or tekir. This is a fault which puts a manuscript just in the balance. Whether the editor thinks enough of it to bother further with it is largely a matter of the humor of the moment. It is very much like the hesitation a person in buying something that not cuite what he wants, but which could be made to do by spending a lit-tle time and trouble on its alteration. The third class of failures is stories

which are all right, but are not suited to the magazine to which they are sent. This is the cause of nine-tenths of the falleres of inexperienced authors. One of the most extraordinary delu-ions of the novice in authorship is hat his manuscript is not even read.

One often hears of pages gummed together as a test, and so on. The reply to this charge is that it is not always necessary to separate the yolk of an egg from the shell to find out that it is

rotten.

If writers only knew the eagerness with which the publisher's reader scans every story that comes into the office from a new source they would quickly get over the idea that their stories were returned inreads. Many of the writers of established reputation are written out, and the magazine collor is tireless in his quest for new ideas. tireless in his quest for new ideas, a fresh style, an unexploited field. All he asks is that the new story shall fit into the style of architecture on which his magazine is built.

The one absolutely hopeless case

who can fill up 15 pages of twepwriting with a mixture of dislogue and incident that leads nowhere. Several of the editors interviewed spoke feelingly of the time and trouble wasted in wading through this sort of authorship.
"This sort of writer," remarked a

reader for one of the best-known magazines, "reminds me of a young fellow who applied for a job in a carpenter's shop and brought a perfectly smooth plece of board as a sample of what he could do. The carpenter asked him what it was for or what it fitted, and found that it did not fit anything, but was simply a beautifully-smooth piece of work, planed and sand-papered, top, bottom and sides.

bottom and sides.

"The crupenter told the young fellow to take it back home again and bring it to him next day with a mortise and tenon joint in it, or an O. G. panel on one side—anything to show what the work on it was for."

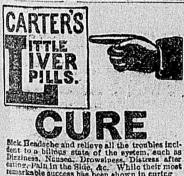
"Some people do not seem to understand."

"Some people do not seem to under-stand," remarked another reader, "that the short story should be restricted to a single incident. If it is a story of adventure, if it is a love affair it must be only one episode in the courtship. If it is a character sketch it must deal with one trait of character only. "There is no more compon mistake.

"There is no more common mistake made by would-be magazine writers than to imagine that a short story is a condensed novel. A short story should be like a flash-light picture of a single stone being laid in a wall. The novel is a description of the whole building from cellar to roof."

from cellar to roof."

The rapidity with which a reader can Judge a story is the result of long practise. While it is true that an expert can sean a story without reading more than a third of the words in it, he will never miss the story if the story is



di disorders of the stomach, stimulate the bregulate the bowels. Even if they only

It may be badly told, but if it is a really good story the editor will rescue it every time. He will enter into negotiations with the author to fix it up or will buy it as it is and fix it up to suit himself. Every magazine has men employed for that purpose.

Not one in 10 of the smooth reading stories that one finds in the magazine is printed as it was written. Unless they are the work of a trained writer who knows all the tricks of the trade they have been chopped and changed

who knows all the tricks of the trade they have been chopped and changed around in order to fix them into pre-sentable shape. Unnecessary introduc-tions have been cut off the beginning, anti-climaxes cut off the end, superflu-ous adjectives taken out of the middle

who has just brought out a book that promises to be a success. She has a classified list of magazines, beginning with those that she would like best to publish her stories and ending with those that are little better than the waste basket.

those that are little better than the waste basket.

She has 25 magasines on this list, and every short story she writes is sent to each in turn and upon its rejection to the next magazine in line. If the manuscript be rejected by the whole 25, into the waste basket it goes.

While this scheme may impress some persons as clever, it is really a confession of bad judgment. It is like offering to sell carpenters' tools to 25 different trades, when only two or three trades use them, although all trades use tools. trades use tools. Every one who hopes to be success

ful as a magazine writer should buy and read at least one or two numbers during the year of every magazine published, or of 20 or, 30 of the leaders. The sort of stories and articles they contain should be carefully studied.

and descriptions of scenery removed entire.

To the writer was shown one short story, printed in McClure's, which was a first attempt on the part of its author. It had been changed four times, fortyeight superfluous words had been cut



WILLIAM TRAVERS JEROME.

Latest photograph of District Attorney Jerome, who has started a campaign for re-election.

but by twos and threes at a time, and ing the fact that the big man is writsix- explanatory and argumentative letters had been exchanged between author and publisher before the final

All this trouble over a 3,000 word story submitted by mail by an unknown author, who had never written anything before, and by a magazine that receives several hundred manuscripts a month and can command the best writers! Why? Because the story was there,

and S. S. McClure knew it the moment he saw it, and he rose to the balt like a pike. The author was one of his finds.

a pike. The author was one of ris-finds.

"What is the particular element that you imply as so desirable when you speak of the story in a manuscript?" the writer asked Mr. McClure.

"It must be human and there must be some motive in it;" he answered immediately. "It may be cleverly writ-ten; but so are advertisements. Ad-venture and incident may be there, but if there is nothing human in it no laughter will ever shake the reader's hand, no tear will ever fall upon the hand, no tear will ever fall upon the page."

Many readers who were interviewed expressed the same opinion in various ways, insisting that it was this want of the human touch that caused the rejec-

tion of 90 per cent of the stories sub-mitted to magazines.
"A story must act on the reader's feelings as well as on his mind," re-marked one. "It must quicken his impulses somehow. If it is a story of adventure it should be able to carry you along with it, just as the audience used to hold on to the backs of the seats in front of them when John B. Gough described the stage coach tearing downhill close to the edge of the preci-

pice with a drunken driver on the box.
"The habitual magazine reader remembers a story that has made him feel long after he has forgotten those that made him think." Frank Munsey classifies stories sim-

ply by their commercial value and puts pathos first, love second, adventure third and humor last.

third and humor last.

"Any one can invent love plots and adventures," he says, "and some men cannot put pen to paper without being humorous; but the pathethic story is always from the heart, and if it is genuine it always reaches the heart of the weater. These are the stories that the reader. Those are the stories that are hard to find." One of the most common errors of the

novice in authorship is sending his manuscripts to the wrong place. The fur-ther he is from the right place in his selection, the longer he will probably have to wait for its return. This delay and the repetition of refusals is one of he most disheartening things the budding author has to contend with, but it is entirely his own fault. He may imagine that all the editors have conspired against him, whereas there is aothing against him but his own lack of

judgment. If a man had a patent churn to sell and went hawking it among the house-wives on the West Side you would laugh at him and tell him to take it laugh at him and tell him to take It to the country and sell it to the tarmers' wives. If he replied that the country was just the same as the city, all houses and people, you would laugh still louder at his folly. Yet the author who sends his manuscripts to the wrong place is just as misgulded.

The first thing that a new writer usually does is to send his story off to his favorite magazine or to the magazine that he hears most highly spoken of. All amateur actors want

on his favorite magazine or to the magazine that he hears most highly spoken of. All amateur actors want to play "Hamlet" from the start. The high class, well known magazines, like Harper's, have to wade through more trash than any others.

"A story was submitted to me privately by a friend of mine," said one reader. "The author was a young lady who did not know that I was employed on a magazine. She thought it was the greatest thing that ever happened, that story of hers. Most authors think that about their first attempts.

"She was in doubt whether to send it to Harper's or the Century, as she did not want to offend either of them by giving the other the refusal of it. After reading it over, I advised her to try it on the Waverly Magazine first and not to expect any pay for it.

"She has not spoken to me since, but I learned from a friend of hers that she sent it from one magazine to another for nearly two years having to mether for nearly two years.

the rearred from one magazine to another for nearly two years, having to copy it again once or twice when it got chabby. The funny part of it was that she finally sent it to the Waverley and they used it.

There is a young woman in Brooklyn

ing for that magazine, and they usually care very little for what he writes.
It is the same in all matter of business. When Albin, the first man to

ride a bicycle on one wheel, was engaged by Barnum, he wanted to show the public what he could do on a wheel, but the manager told him he could but the manager told him he could have only three minutes.

"We don't care a cent for your act," the manager told him. "All we want is to show the public that we have got what we advertise."

"The secret" of the success of any magazine less in its individuality. Profile 'come to 'recognize it as different from the others and they do not feel that any other magazine will take its place.

What makes this individuality? The What makes this individuality? The editor's power of selection, his ability to pick out the stories and articles that carry out his conception of what a magazine should be. If any old story would do for any old magazine, as some writers seem to imagine, what would become of this distinctive trait?

Unless a writer who sends a story to a magazine has studied this peculiar touch that gives the magazine that touch that gives the magazine its character and has written something that fits in with it he is simply wasting that fits in with it he is simply wasting time and postage stamps. He may have made a beautiful churn, but the woman who lives in Central Park West does not think it fits into idea of what should be in her household.

One great cry of the novice in authorship is that the editor will not tell him what is the matter with his story when it is rejected. This is only half a truth. The editor would gladly tell him, mut he knows the author would not believe it. The editor of the Popular Magazine told the writer that he once made the mistake of telling a new writer what was the matter with his story.

The man seemed very modest and

matter with his story.

The man seemed very modest and anxious to learn, and the editor told him the exact facts. Instead of being grateful for this expert criticism, which was valuable, the author of the story became abusive and told the editor that he had never printed such a good story in the Popular, which was a rotten magazine anythow and much a rotten magazine anyhow, and much more to the same effect. Such authors

are hopeless, because they will never learn.

John Thompson, editor of Pearson's, told the writer that one had to be more cautious about mentioning the defects in an author's stories to the author himself than one would leabout remarking upon the defects in a woman's appearance if she asked you about it. In fact, he thought the author would be the more vindictive of the two.

At the same time, he had found.

At the same time, he had found. when he was sure that he was talk-ing to the right sort of man, who would not be mis inderstood, that he could gut his finger on the weak spot in a story, and that more than once he had been rewarded by the author going home to think it over and bringing him just the kind of story he wanted.

wanted.

John S. Phillips of the American Magazine tries authors out with hints such as that the story would be improved if it began at such a place instead of where the author begins it. If the author watches the blue pencil cut its way across the page without filinching and sees his beautiful adjectives crossed out without serious objections, Mr. Phillips knows that the man will stand the gaff and be a

If I Fall to CURE any CANCER or TUMOR I TREAT BEFORE IT POSJONS DEEP GLANDS NO KNIFE or PAIN.
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success as a writer; but when a man-fights for a phrase and insists on a description that has nothing to do with the Story, however fine it may be in itself, he is never going to do.— New York Bun.

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Is what could truthfully be said of many children who die. They have worms, poor little things—they don't know it and you don't realize it. If your child is cross, fretful pasty complexioned and loses weight for no apparent reason, give it White's Cream Vermifuge, you will be surprised at the results and how quickly it picks up. Bold by Z. C. M. I. Drug Dept., 112 and 114 Bouth Main St., Sail Lake City.

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SCIENTIFIC MISCELLANY.

The simple burglar alarm that has been under test by the police authori-ties in Dresden and Berlin seems to have resisted all attempts to pass without giving warning. It consists of a curtain or portiere, wired with fine conductors connected at certain places with metal knobs, and when this is drawn across the door or window, or around the safe, the slightest disturbance throws the knobs out of contact and breaks the electric circuit. The alarm may be signalled by a series of bells, lights or other electrical appliances, either on the premises or at the police station. Cutting the material or interfering with it in the slightest degree has instant effect, and the willest burglar is unable to enter the premises having this apparently trifling protection without giving notice.

That the snake has a sixth sense, by which it finds its mate in the woods and uncrringly trails its prey, is the belief of G. R. O'Rellly, for 33 years a special student of snakes. The seat of this sense of direction is supposed to be the curious forked tongue, which can have none of the uses to which the ongue is usually applied, but is a feeler nd more, and is incessantly darting about as the snake travels. A lizard was seen to come from beneath a house in the woods, take a zigzag course, and disappear under a box 10 feet away. Two minutes later a blacksnake ap-peared, passed over the lizard's exact course, keeping the tongue constantly seeking the trail, and, darting under the box, quickly emerged with the lizzard in its laws. Many other observe tions seem to prove that the tip of the tongue is the guide.

Rubber is, strongly contracted by heating, and Prof. S. P. Thompson suggests that it would be possible to construct a heat engine to be driven by the contraction of rubber instead of the expansion of water and air.

In the development of cities, lines of pipes have been extended to long dispipes have been extended to long distances to bring in sufficient water, and now it seems probable that cities may find it necessary to pump in air or otherwise provide artificially for an adequate supply of oxygen Dr. H. Henriot of Paris concludes that it is the difference in the atmosphere that gives the country dweller physical su gives the country dweller physical superiority over the resident in the city. His experiments have shown that the carbon dioxide is constantly greater in the city air than in the air of the country or the sea, and that in a large city, especially if in a valley, the air is stirred by the winds, but is not respected as fast as it is polluted. The is stirred by the winds, but is not re-newed as fast as it is polluted. The air of the country and the sea always possesses strongly oxidizing properties. The air of the city, on the other hand, exerts a deoxidizing action, and the effect of the polluted vapor is felt in many ways—in stunted growth, nervous disorders, and even in defective vision.

An expected revolution in agriculture An expected revolution in agriculture has been based on the discovery, long ago made by Hellriegel, that the root nodules of leguminous and some other plants absorb nitrogen directly from the air. Another natural method of the air. Another natural method of fixing atmospheric nitrogen has now been pointed out by Jamieson, a British experimenter, who has found that the hairs covering many plants absorb nitrogen, convert it into albumen, and then wither and become absorbed into the plant. On a series of sections, treated with stains acting on albumen, the microscope traced very clearly the migration of the nitrogen taken up. Experiments on various trees in Hungary confirm thed iscovery, and indicate that this way of plant feeding is very general.

The south magnetic pole is described by Prof. David of Sydney university, a member of the Shackleton expedition, as a point that travels around with a kind of waltzing movement in a circu-lar area 30 miles in diameter, and changes its exact position from day to day and hour to hour. It was observed with a Lloyd-Creak Dip-Circle, which has magnetic needles that tilt and more nearly to vertical as the Pole is approached. The ordinary compass was used also in the observations, but refused to act when near the pole

The gluten lately obtained from corn The gluten lately obtained from corn flour, differing from wheat gluten in its solubility in amylic and other alcohols, has been named "maisine" by Donard and Labbe, who have been investigating. The material is now being made in France as a by-product of the corn industry. About 13 per cent of maisine is obtained by devine the conditional by the conditiona industry. About 13 per cent of maisine is obtained by drying the corn flour, freeling it from fatty matter with benzine, dissolving out the gluten with amyl alcohol, precipitating with benzine, and collecting on a filter. The woolly precipitate is dried in a vacuum. The new material is found to be valuable as a plastic substance, with camphor or without, can be used as a food product, and can be employed as 20 to 75 per cent of celluloid, which is thus cheapened and made less combustible. cheapened and made less combustible. It can be treated with alkalles, like caseine, yielding glue and sizing. In the corn industry, the starch and oil have been utilized, and the maisine can be obtained from the albuminous matter hitherto wasted.

Measurements of the height of clouds were continued in 1908 by the Vienna Astronomical observatory, by the plan of directing a searchlight vertically up-ward and observing the angular ele-zation of the illuminated patch of sky from a fixed base station. The results for 50 evenings have been recently published. Light was frequently reflected from a greater height than six miles, and on May 31 the illumination could be traced up to 10.6 miles, and up to 10 miles on July 27. On two occasions the dust or smoke layer was found to have a depth of about 1,000 and 400 feet respectively.

American saws of vanadium steel are claimed by J. M. Flannery to cut as many as 400 steel axles without atten-tion, while the bost imported saws needed grinding after cutting 80 axles. The best steel for metal-cutting seems to be that containing-vanadium, 32 per cent; tungsten, 17.81 per cent; chromium, 5.92 per cent; carbon, 682 per cent manganese, .07 per cent; silicon, .049 per cent. In the tests made, vana-dium steel saws intended for wood-cutting are reported to have cut a 20-penny nall, and even to have sawed through iron pipe an inch in diameter, without injury to the teeth.

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Mr. Elvin had been told he was doomed—that Consumption was inevitable—he was short of breath—coughed all night, tired and worn out, no ambition—constant headaches—all the other terrible symptoms that marke neglected Catarrh—in the head and throat—He tried everything without avail. Then he tried Drs. Shores. In two days his cough stopped, in less than a month his headaches, cough, tired feeling, etc., have all vanished—he feels grateful—he wants to talk with others who are sick, Look him up—ask him the facts—you will be interested—and it will do you good. east and Seventh and Eighth

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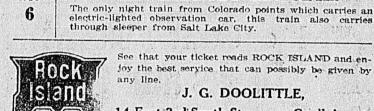
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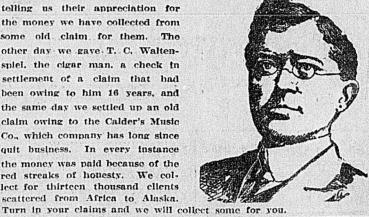
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